



12

First Peoples' Marketplace accepting applications

The Montana Folk Festival, set for July 11-13 in Butte, is accepting applications from Native American artists and crafters who would like to show their work in the First Peoples' Marketplace.

Over the last six years the marketplace has grown to be one of the largest showcases for Native artists in the West, and especially in Montana.

"The market has become a popular place for Native artists from throughout Montana and the region to visit with fellow artists from many different tribes and share the market for a week-end," says Festival Director George Everett.

"It is even more popular among these artists for the lucrative sales to the large crowds of largely affluent attendees," he added.

The marketplace is open to any tribally affiliated artist in the region. Applications and guidelines are available on the website, www.montanafolkfestival.com. Applicants will be evaluated by a jury of experts who will accept up to 19 artists to sell their work at the 2014 festival.

Interested native artists may call 406-497-6464 and leave a message with a regular mailing address for an application and guidelines to be mailed to them. Or, for more information, call First Peoples Marketplace coordinator Michaelynn Hawk Hears Every Way at 406-479-3940.

Allen Knows His Gun in national exhibit

Congratulations to talented Crow painter Allen Knows His Gun, who was invited to show his work at the National Museum of the American Indians' Native Art Market in Washington, DC, in December.

The Art Market offers a unique shopping opportunity for visitors to purchase traditional and contemporary works by some of the finest Native American artists, including silver and semiprecious jewelry, ceramics, fine apparel, handwoven baskets, traditional beadwork, dolls in Native regalia, paintings, prints, and sculpture. For more info visit: www.nmai.si.edu/artmarket

In addition, the Four Winds Gallery in Bozeman is hosting "Native American Art – Past Meets Present," featuring works by Knows His Gun and his father, Rabbit Knows Gun, as well as Mark Noyes and Sean Hornof, April 1-30 with an Art Walk Reception from 5-8 p.m. April 11. The Four Winds Gallery is located in the Emerson Cultural Center at 111 S. Grand.

The intricate beadwork of Jackie Larson Bread

By Dominique Godreche

Reprinted with permission

From *Indian Country Today* (Jan. 29)

Jackie Larson Bread is a beadworker from the Blackfeet Reservation in Browning, who currently lives in Great Falls. She won the Best in Show prize at the 2013 SWAIA Santa Fe Indian Market for "Memory Keeper," a beaded hatbox featuring members of her family and her tribe. Shortly after the win, she discussed her work with an *Indian Country Today* correspondent.

How did you come to be one of the Native art world's most prominent beadworkers?

I have been beading all my life, since childhood. My grandmother, who passed away before I was born, beaded. So I have always been interested in how it was done, and taught myself the techniques by studying her items, and the beadwork done by the ladies of my tribe.

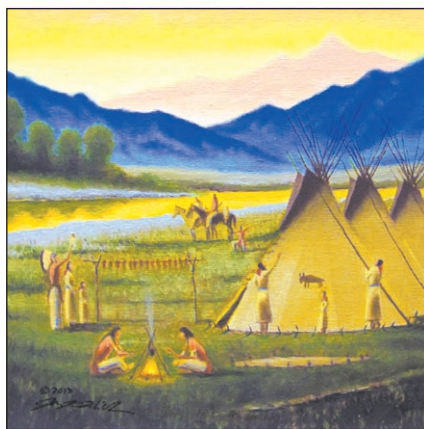
Among the Blackfeet, everyone knows the basic techniques. When I was 14, I started to work at the Museum of Plains Indians, which I continued to do for 10 summers, where I was amazed by the beadwork, so I learned even more techniques.

Then I attended the Institute of American Indian Art in Santa Fe, to study painting and printmaking. I wanted to figure out how to introduce beadwork, because I like the mix of traditional and contemporary imagery, using old photographs. First, I did Sitting Bull and Geronimo, then photos of our people – 90% of what I do is about the Blackfeet, telling what we look like, sharing our homes and designs.

It takes so many hours that you have to be really passionate – it is time consuming! But I will always continue to do beadwork, even with the time factor, because I like it so much.

Is there a specific Blackfeet aesthetic you need to follow, or are you free to choose whatever you like in terms of colors, designs, and subjects?

I used to confine myself to traditional ideas of beadwork, but now I do what I feel comfortable with, though I do not show any ceremonial things. I stay with what is right to tell. I share the lodges, the tipi designs.



"Yellow Bear's Blessing" by Allen Knows His Gun

Like the pictures of your family?

Yes, my dad's aunts and uncles. I like to look through photos of our family members. Finding someone new is exciting. I would show the picture to my father, and he would explain how we are related to the person.

Where do you usually show?

I show at the Indian Market in Santa Fe, at the Cherokee Art Market in Tulsa, in Sioux Falls, South Dakota, in Tucson, and in Montana.

And now you've won Best in Show at Santa Fe Indian Market – probably the most prestigious award

a contemporary Native artist can receive – after how many years?

I've shown there for 15 years! I love coming to Santa Fe, and looking at what everybody does. It's amazing. So to be recognized Best of Show is astounding, it's the hugest honor. I am so happy I won, after 15 years.

Renowned ledger artists share "Conflict, Courtship, Ceremony, and the Chase"

By Jake Sorich

Reprinted with permission
From the *Great Falls Tribune*

Nearly 20 of the country's most acclaimed ledger artists are showing their works together for the first time through April 3 at Paris Gibson Square Museum of Art in Great Falls. "Conflict, Courtship, Ceremony, and

the Chase: Renowned Ledger Artists From Across the Nation" brings together an elite group of award-winning, contemporary Native American ledger artists from around the country, showcasing a transitional era in Native American art and history at the turn of the 20th century.

The artists featured are Paris Bread, Alaina Buffalo Spirit, Avis Charley, George Flett, Lauren Good Day Giago,

Darryl Growing Thunder, Terrance Guardipee, Linda Haukaas, Thomas Haukaas, Michael Horse, Sheridan MacKnight, Dallin Maybee, Donald Montileaux, Chris Pappan, John Isaiah Pepion, Dolores Purdy, Dwayne Wilcox, Monte Yellow Bird Sr. and Jim Yellow Hawk.

Ledger art is Plains Indian narrative drawing often done on accounting ledger books that were a common source of paper for them during the late 19th century.

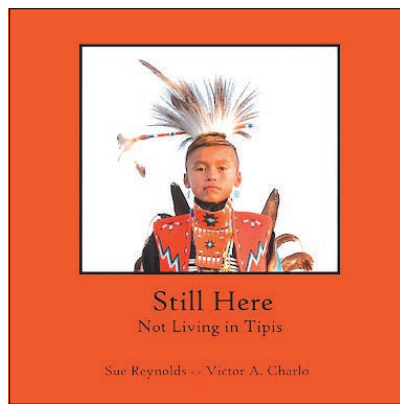
Following the Great Falls show, the exhibit is expected to travel to venues such as the Gene Autry Museum in California, the New York Metropolitan Museum, the Peabody Museum on the Yale University campus and the Eiteljorg Museum of American Indians and Western Art in Indianapolis.

The goal of the exhibition, co-curated by Yellow Bird Sr. (Arikara/Hidatsa-Crow) and Laura Cotton, is to educate museum visitors about the evolution of this style of artwork. Native American ledger art reflects an indigenous warrior renaissance but also a dark era for the First Peoples.

Yellow Bird said the Square originally came to him about doing a solo show. Because he was too short on inventory to do a whole show himself, he floated the idea of gathering some of the top ledger artists in the country. After getting the artists on board, after some early hesitation, the show at last fell into place.



Beaded bag by Jackie Larson Bread



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"Buffalo Hunt" by John Isaiah Pepion

"As I started corresponding with Laura (Cotton) ... she got excited, and they accepted it," he said. "Meanwhile, I had to get all these guys to OK it, and if you have everybody who's going to be a part of it, even in our little realm, there's a little animosity that goes around.

"So I went diplomatically to all the shows featuring these artists and found these individuals and talked to them and said I want to put a show together and I want you to be a part of it. I pushed it on them and I got a hell of a response."

Still Here: Not Living in Tipis

A vibrant new book pairs more than 40 evocative images by California photographer Sue Reynolds with powerful poems by Victor Charlo, who lives on the Flathead Reservation. The result is an immersive experience in ancient traditions and what it means to be Native American today from Native and non-Native perspectives.

Reynolds's portraits and images of Native celebration share the pages with Charlo's eloquent expressions of reservation life, revealing remote communities, honoring tribal ways that endure, and acknowledging that walking in two worlds is hard.

Over half the images in *Still Here* are from Montana reservations, including the Flathead, Blackfeet, Rocky Boy and Crow. The rest are from tribal gatherings and sacred lands in western states and Saskatchewan.

A fine arts and documentary photographer, Reynolds is passionate about creating bridges of understanding between Native and non-Native peoples. Her images have appeared in exhibits in San Francisco, Montana and Japan and in publications including *Cowboys & Indians*, *Montana Magazine* and *Indian Country Today*.

Charlo is a member of the Confederated Salish Kootenai Tribes and a direct descendant of the chiefs who signed the Hellgate

Treaty. He earned degrees from the University of Montana and Gonzaga University.

The proud father of four children, Charlo resides in the Old Agency near Dixon. His daughter, April, translates her father's poems into Salish. His first book of poems, *Put Sey*, was published in 2008.

Still Here sells for

\$69.20, hardcover; visit www.susanreynolds-photography.com for details. A portion of proceeds from book sales benefits the American Indian College Fund.

Elder's Week

By Victor Charlo

We are Indian.

We make our stand.

But this year we ask elders
moon, stars, old times
to remind us how we once
were. Drum talks to clay cliffs
that watched our blood ride
before time. How was it?

Songs ring memories
like dark water.